

Anhang

Vergrößerung Wandtexte¹

Tomás Saraceno

CLOUD CITIES

15. September 2011 – 15. Januar 2012

Spinnetze, Astrophysik und legendäre Architekturvisionen wie die eines Buckminster Fuller sind nur einige der Inspirationsquellen des 1973 geborenen Künstlers Tomás Saraceno. „Biosphären“, „Sphären“ oder „flying gardens“ nennt er seine Objekte, die – mal von Pflanzen bewohnt, mal nur von schwarzen Seilnetzen gehalten – im Raum schweben. Ausgangspunkt der Arbeiten des Künstlers, der zunächst Architektur und später Kunst in Buenos Aires und Frankfurt studierte, ist die Idee einer „realisierbaren Utopie“.

Die Ausstellung wagt es, in einer dem ganzen Raum der historischen Halle einnehmenden Installation erstmals rund 20 seiner Arbeiten, die der Besucher teilweise betreten und dabei eine neue räumliche Situation für sich entdecken kann.

Der Titel Cloud Cities schafft in diesem Fall einen facettenreichen Referenzrahmen. Schon allein der Begriff der „Cloud“, also der Wolke, ist zentral für das Werk des Künstlers. Die Wolke als Metapher steht für eine künstlerische Absicht, die Bedeutung von Territorium, Grenze und Veränderung in unserer urbanen Gesellschaft zu untersuchen. Dabei werden gleichzeitig die Möglichkeiten nachhaltiger Entwicklung im menschlichen Lebensraum ausgelotet. Hierbei ist dieser Raum nicht auf die Erde begrenzt, sondern der Künstler entwickelt architektonische Räume als zeltartige, schwebende Städte. Die von Tomás Saraceno entworfenen Stadtmodule sollen dabei wie Welken die Möglichkeit haben, ihre Form zu ändern und sich miteinander zu verbinden.

Spiderwebs, astrophysics and legendary architectural visions such as those espoused by Buckminster Fuller are just some of the many sources of inspiration for the 1973-born artist Tomás Saraceno. He calls his objects 'biospheres', 'spheres' or 'flying gardens' that hover in space, sometimes inhabited by plants, sometimes held together only by black rope netting. Saraceno initially studied architecture and then art in Buenos Aires and Frankfurt. The idea of a 'realizable utopia' lies at the heart of each of his works.

For the first time ever, the exhibition unites in a single installation, taking up the entire space of the historical central hall, around 20 of Saraceno's works. Many of the works are accessible to visitors on the inside, giving them the chance to discover a new spatial situation for themselves.

The title Cloud Cities casts its own web of diverse associations and the term 'cloud' in particular plays an essential role in the artist's work. The cloud stands as a metaphor for a set of artistic aims that examine the meaning of territory, boundary and change in our urban society. Saraceno's art also tests the possibilities for sustainable development in the human environment. This environment is not merely restricted to the land – quite the opposite – for the artist devises architectural spaces as cell-like, floating cities. Like clouds, the urban modules dreamt up by Tomás Saraceno are supposed to be able to change their form and merge together to form greater bodies.

Eine Ausstellung der Staatlichen Museen zu Berlin, ermöglicht durch den Verein der Freunde der Nationalgalerie und gefördert von Donbracht Installation Projects.

An exhibition organized by the Staatliche Museen zu Berlin, made possible by the Verein der Freunde der Nationalgalerie and sponsored by Donbracht Installation Projects.

www.cultureprojects.com

DORN BRÄCHT

outset.

Abb. 6: Saaltext zur Ausstellung

Biografie

Tomás Saraceno wurde 1973 in San Miguel de Tucumán, Argentinien geboren. Er studierte Kunst und Architektur in Buenos Aires, Argentinien und an der Städelschule in Frankfurt (am Main). Saraceno nahm an vielen internationalen Ausstellungen teil und wird weltweit zu zahlreichen Biennalen eingeladen. 2009 hatte er Einzelausstellungen im Walker Art Center Minneapolis, USA und im Statens Museum for Kunst in Kopenhagen. Im gleichen Jahr war er mit seiner Arbeit *Galaxies forming along filaments, like droplets along the strands of a spider's web* auf der Biennale Venedig vertreten. 2010 folgte die große Einzelausstellung *14 Billions (working title)* in der Bonniers Konsthall in Stockholm in der sein bis dahin umfassendstes Spinnetz-Projekt vorgestellt wurde. 2009 erhielt er den *Calder Prize* und wurde im letzten Jahr mit dem *1822-Kunstpreis* der Frankfurter Sparkasse ausgezeichnet. Saraceno nahm an zahlreichen Symposien zu naturwissenschaftlichen Themen teil und absolvierte im Sommer 2009 das *International Space Studies Program* der NASA im Silicon Valley, USA. Tomás Saraceno lebt und arbeitet in Frankfurt (am Main).

Biography

Tomás Saraceno was born in 1973 in San Miguel de Tucumán, in Argentina. He studied art and architecture in Buenos Aires and at the Städelschule in Frankfurt (am Main). Saraceno has taken part in numerous international exhibitions and been invited to participate in several biennial around the world. In 2009, his solo exhibitions featured at the Walker Art Center in Minneapolis and the Statens Museum for Kunst in Copenhagen. In the same year he was represented at the Venice Biennale with his work entitled *Galaxies Forming along Filaments, Like Droplets along the Strands of a Spider's Web*. This was followed in 2010 by the major solo exhibition *14 Billions (working title)* at Bonniers Konsthall in Stockholm, which saw the unveiling of his most extensive spiderweb project at the time. In 2009 he was awarded the *Calder Prize*, and last year he received the *1822-Kunstpreis* from the Frankfurt Sparkasse. Saraceno has taken part in numerous symposia on scientific themes. In summer 2009 he completed NASA's *International Space Studies Program* in Silicon Valley, USA. Tomás Saraceno lives and works in Frankfurt (am Main).

Abb. 7: Wandtext zur Biografie

1 Im e-Book können die Abb. 6, 7, 10, 11 und 29 vergrößert und die Texte besser gelesen werden.

Vergrößerung Handout

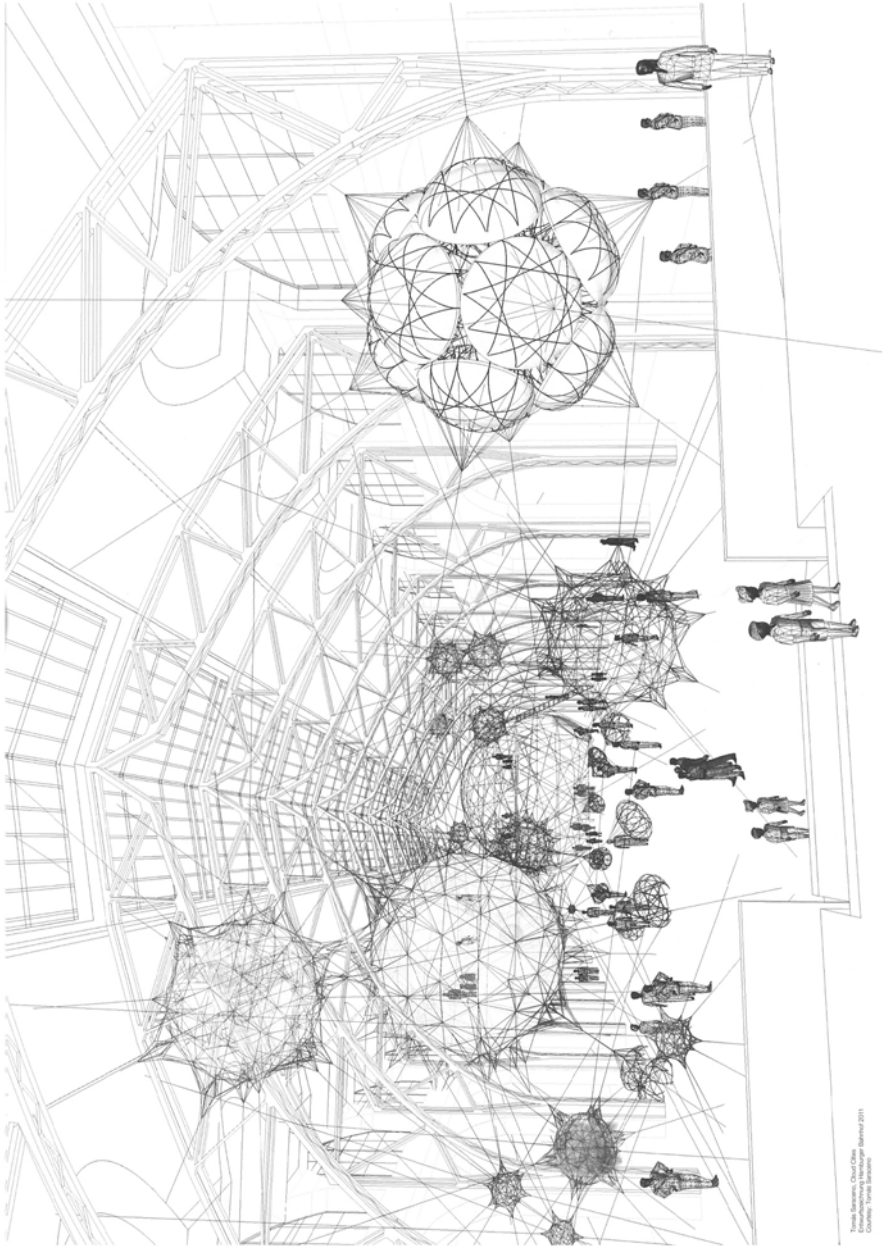


Abb. 9: Vorderseite Handout

Tomás Saraceno

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Abstract: Tomás Saraceno's work explores the relationship between architecture and nature. His installations often feature intricate, web-like structures made of thin, transparent materials, which he describes as "cloud cities". These structures are designed to be experienced in a way that blurs the boundaries between the physical and the virtual, the real and the imagined. Saraceno's work is deeply rooted in his interest in the environment and his desire to create a new kind of architecture that is in harmony with nature.

Installation: The installation consists of several large-scale sculptures made of thin, transparent materials. These sculptures are designed to be experienced in a way that blurs the boundaries between the physical and the virtual, the real and the imagined. Saraceno's work is deeply rooted in his interest in the environment and his desire to create a new kind of architecture that is in harmony with nature.

Artwork: The artwork consists of several large-scale sculptures made of thin, transparent materials. These sculptures are designed to be experienced in a way that blurs the boundaries between the physical and the virtual, the real and the imagined. Saraceno's work is deeply rooted in his interest in the environment and his desire to create a new kind of architecture that is in harmony with nature.

Exhibition: The exhibition consists of several large-scale sculptures made of thin, transparent materials. These sculptures are designed to be experienced in a way that blurs the boundaries between the physical and the virtual, the real and the imagined. Saraceno's work is deeply rooted in his interest in the environment and his desire to create a new kind of architecture that is in harmony with nature.

Tomás Saraceno

Tomás Saraceno wurde 1973 in San Miguel de Tucumán, Argentinien, geboren. Er studierte Kunst und Architektur in Buenos Aires, Argentinien, und an der Städelschule in Frankfurt a.M. Saraceno begann seine künstlerische Karriere in den 1990er Jahren mit Zeichnungen und Installationen. Er ist bekannt für seine großformatigen, webartigen Strukturen, die er "Cloud Cities" nennt. Diese Strukturen sind oft aus dünnen, transparenten Materialien wie Plexiglas oder Acryl gefertigt und erinnern an die Form von Wolken oder Spinnweben. Saraceno's work is deeply rooted in his interest in the environment and his desire to create a new kind of architecture that is in harmony with nature.

Cloud Cities: The "Cloud Cities" are a series of large-scale sculptures made of thin, transparent materials. These sculptures are designed to be experienced in a way that blurs the boundaries between the physical and the virtual, the real and the imagined. Saraceno's work is deeply rooted in his interest in the environment and his desire to create a new kind of architecture that is in harmony with nature.

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Ausstellungsplan *Cloud Cities*

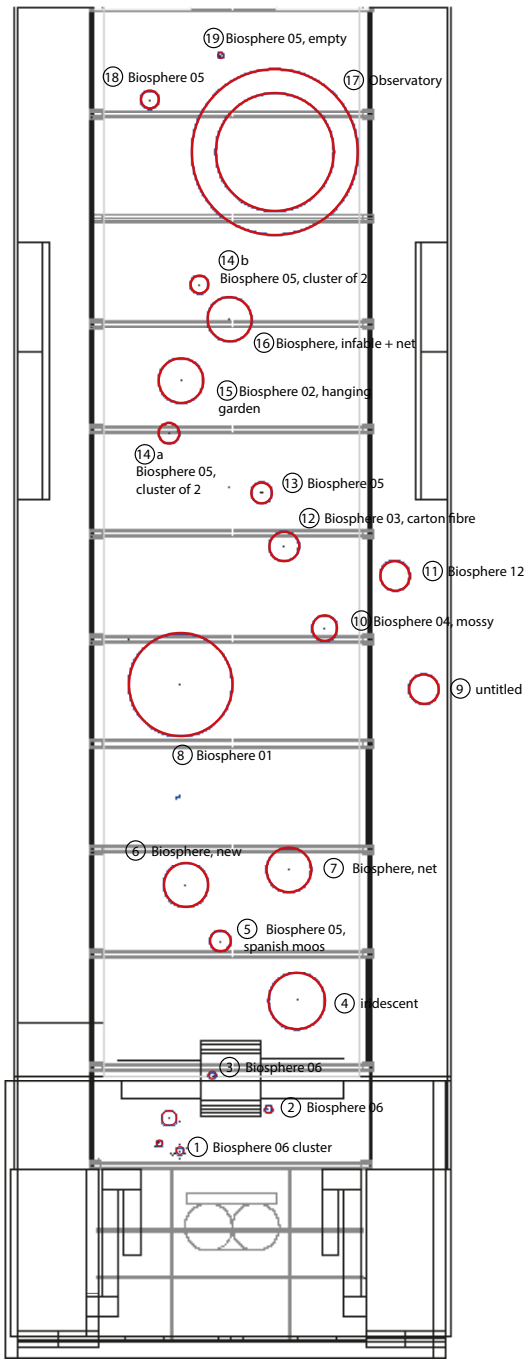


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Gesprächsanalytisches Transkriptionssystem GAT II (Selting et al. 2009)

Basistranskript

Sequenzielle Struktur/Verlaufsstruktur

[]	Überlappungen und Simultansprechen
[]	
=	schneller, unmittelbarer Anschluss neuer Beiträge/Einheiten

Pausen

(.)	Mikropause
(-), (- -), (- - -)	kurze, mittlere, längere Pausen (bis ca. 1 Sek.)
(2.0)	Pause mit mehr als 1 Sek. Dauer

Sonstige segmentale Konventionen

un=äh	Verschleifungen innerhalb von Einheiten
:, ::, :::	Dehnung, Längung, je nach Dauer
Äh, öh etc.	Verzögerungssignale, sog. »gefüllte Pausen«
>	Abbruch durch Glottalverschluss

Lachen

Soho	Lachpartikel beim Reden
Haha hehe, hihi	silbisches Lachen
((lacht))	Beschreibung des Lachens

Rezeptionssignale

hm, ja, nein,	einsilbige Signale
nee	
h=hm, ja=a,	zweisilbige Signale
nei=ein	
,hm'hm	mit Glottalverschlüssen, meistens verneinend

Akzentuierung

akZENT	Primär- bzw. Hauptakzent
ak!ZENT!	extra starker Akzent

Tonhöhenbewegung am Einheitenende

?	hochsteigend
c	mittelsteigend
-	gleichbleibend
;	mittel fallend
.	tief fallend

Sonstige Konventionen

((hustet))	para-/außersprachliche Handlungen/Ereignisse
<<hustend>>	sprachbegleitende para- und außersprachliche Handlungen und Ereignisse mit Reichweite
<<erstaunt>>	interpretierende Kommentare mit Reichweite
()	unverständliche Passage je nach Länge
(solche)	vermuteter Wortlaut
als(s)o	vermuteter Laut oder Silbe
(solche/welche)	Alternative Vermutungen
((...))	Auslassungen im Transkript

